

## VOGUE OF THE FILMY

New Temptations to Women  
In Spring Fashions.

## LOVELY BUT NOT PRACTICAL.

Attractive Fabrics Among the Sheer  
Stuffs.

Difficulties of the Season in Selecting a Gown—Features of the Voles and Silky Materials—Features of the Three Piece Dress Models—Delicacy of Weave and Coloring Enhanced by Dainty Arrangements of the Trimmings—Diaphanous Mousselines and Chiffons for Evening Wear—Bordered Materials of the Sheer Silky Class Liked—Lines of Bodice and Skirt.

It takes a strong minded woman to be practical in regard to her shopping this spring. On every hand are temptations to extravagance, and the impractical fabrics and frocks are so bewitchingly lovely that it is difficult to remain coolly calculative in their presence.

What if the exquisite silk mousseline bodice will speedily be muscled and be-dragged? What if the piquant little sleeveless jacket with its huge draped armhole will not be of the slightest protection to the arms and will be useless in the crisp early autumn days? What if the picturesque mushroom hat with the wide back brim and the cataraict of drooping plumes will be appropriate only with a toilet of ex-



CREPE DE CHINE AND LACE.

actly the right artistic character? One is tempted and succumbs in haste to repent at leisure—if repent one does.

The sheer silky stuffs are the most attractive fabrics of the season and a large majority of the materials most used for dressy frocks are of this character. Marquisette, silk mousseline, chiffon cloth and a host of new weaves concerning whose names even the salesfolk are in the fog are being sold in enormous quantities, not only in light colors but in dark shades as well and for simple frocks as well as for more elaborate ones.

Of course none of these filmy silk or part



MOUSSELINE AND RIBBON.

silk materials will give such service as one can obtain from a chiffon wool voile. Some of them will wear fairly well and though they crumple readily can always be freshened by pressing, but even the sheers of the wool voiles—and that means a texture almost as cobwebby as that of marquisette—will wear surprisingly well and muss but little even under careless handling.

For the woman who wants to follow fashion's edicts by having a very thin soft frock yet needs something which will



TUCKED CHIFFON AND SILK.

stand hard wear and be practical as well as pretty one of the very fine wool voiles is perhaps the best choice. Some of the soft thin silks of sturdier nature than the transparent silks will give good service, but a voile, while it may be made dainty enough for formal occasions, may be worn at many times when a silk of the radius type would seem too elaborate.

The one tone fine stripes and checks in the very sheer voiles are particularly well liked and the most fashionable dressmakers are making up innumerable frocks in such materials and in the extremely light shades—



A GOWN OF "ROSE DE CHINE" TAFFETA AND VALENCIENNES, AN EMPIRE FROCK OF PINK MOUSSELINE DE SOIE AND LACE AND ROSES AND A POMPADOUR COSTUME OF FLOWERED SILK AND NET.

white, ecru, straw color, rose, the delicate blues and mauves and grays and greens, &c. There are good effects, too, in the two tone voiles with fine line stripes and checks, but these are considered hardly so chic as the one tone checks and stripes.

Several of these thin voile costumes were in hand in the workrooms of one of the most successful dressmakers last week, and we examined them with considerable interest, because of the fashion in which they combined modishness and utility. Three of them were three piece models, having skirt, bodice and little coat, but the bodice in each instance was chiefly of lace and lingerie material and the coat was a vague, fanciful little affair scarcely deserving the name of coat.

One model in a delicate hydrangea blue



STRIPED LINEN.

was in plain voile trimmed in taffeta silk and dyed flit lace. The skirt had a deep hem of taffeta beaded by a band of blue flit of handsome flared in design, and the upper edge of the lace was outlined by a narrow band of the silk, above which were set five other narrow bands at three-quarter inch intervals, the group of narrow bands taken together achieving a width equal to that of the deep silk hem.

At certain repeated figures in the design of the lace band were set tiny pendent silk tassels of blue and white. The bodice of dyed flit was trimmed in bands of silk and little tassels and a very short loose kimono coat of voile trimmed to match the skirt and showing almost the entire bodice sleeve of blue flit and creamy valenciennes, added to the picturesqueness of the costume rather than to its warmth.

A white chiffon voile in one tone stripe was trimmed in heavily embroidered white linen and lace and a cool blue in the same

sort of stripe had a handmade, openwork trimming formed from heavy ciel blue taffeta cords held together by heavy stitching in coarse blue silk. A corn color voile was trimmed in corn colored taffeta embroidered in self-tone soutache and was of the three piece order, the bodice being



GOWN WITH JAPANESE SLEEVES.

chiefly of cream lace and the little sleeveless coat of corn colored taffeta embroidered all over in fine silk soutache. A smart scarf arrangement was of pekin silk, black and white, and a bias line of this same black and white silk appeared upon the bodice sleeves and at the girde top.

Still another chiffon voile was of so faint a gray that it was almost white and was made over a white silk striped in onion brown. The chiffon was embroidered in self-tone and touches of several shades of light yellow brown were introduced in the trimming.

Simpler voile frocks than these are numerous, but these descriptions may give some slight idea of the things that are being done with the sheer voiles.

The other sheer stuffs are often treated in much the same way as the voiles and morning frocks of dark colored silk mousseline or other gauzy silk material liked by the Parisians. Striped stuffs in which one stripe is heavier than the other, though both are very thin, are made in designs suggesting foulards, graduated coin dots or conventional designs being scattered over the one tone striped surface.

In dark blue and white, brown and white, &c., these materials are very popular and they are usually made up over white, as, for that matter, are a majority of all the sheer materials, although some have found

ations of self-color, particularly the delicate tints.

For evening wear the most diaphanous of mousselines and chiffons are appropriate, but more serviceable evening frocks are by no means wanting. Lingerie frocks of finest batiste exquisitely embroidered and lace trimmed are among the evening frocks for summer wear, and few things are as charming for the purpose; but the really successful lingerie frock is a more expensive thing than the ordinary evening frock, and as it is usually quite outside of the province of the laundress, the problem of keeping it fresh and clean is as serious as though it were of sheer silken stuff.

Nothing could be prettier for the informal summer evening frock than one of the one piece gowns of batiste or mull trimmed in multitudes of tiny tucks and countless rows of inset valenciennes insertion. These are made upon the simplest lines, cut slightly low at the neck and finished at neck and sleeves by frills of narrow valenciennes but worn over a china silk slip and by a pretty girl the deceptively simple little frocks are altogether delightful. Of the more ornate lingerie frocks rich in hand embroidery we have already spoken, but these are made up for day wear more than for evening.

For hard service evening use a chiffon taffeta of very supple quality is an excellent thing and warranted to keep its freshness and shapeliness even in seashore dampness or evening dew. By putting enough lace chiffon or tulle about the bodice, the heavy effect, which is taffeta's chief reproach in the sphere of the evening frock, can be done away with; and now that the fine taffetas are so thin and soft even that device is hardly necessary.

One of the evening frocks sketched for the large group was of taffeta and was remarkably successful. The color was a lovely rose petal pink, and the lines of the model, though simple, were admirable. The skirt has a petticoat of valenciennes, the overskirt being finished at the edges by lines of very narrow pink and gold galon and narrow plaitings of the pink taffeta. Similar trimming edges the round neck of the bodice, which is cut quite low in front



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model was very effective, the blue of the ribbon and the pink of the tiny roses showing the coloring of the pompadour design, while the net and the ground of the silk were white.

Bordered materials of the sheer silky class are greatly liked for evening wear and many of these obtain their effects in the simplest of ways. The skirt is full and plain, with the exquisite border at bottom for its only trimming.

The bodice opens in a V to the girde front and back, with the border outlining the V. The stuff is usually draped on the shoulder and drawn softly to the girde, and this shoulder drapery is likely to extend out over a soft puff sleeve and to show a bordered edge. The bodice V, front and back, is filled in with net, lace or tulle.

The little short sleeves are perhaps of the same material. There is a girde which repeats the coloring in the border, and there is a frock not too subtle for the ordinary dressmaker's ability, if she be at all clever, yet immensely effective.

Often a line of plain color satin or silk borders the bodice V and appears upon the other borders of the frock, and occasionally this line is of black, contrasting sharply yet attractively with the delicate tinting of the material. We have seen, too, hems of plain black silk mousseline set on the colored borders with irregular lines of handsome lace and finishing all the borders of the frock.

The surplice or V shape corsage lines are extremely popular both in décolleté frocks and in high necked frocks and one of the marked details of the season's modes is the tendency to duplicate bodice front lines in the back of the bodice. The bodice material is cut down as low in the back as in front and filled in, as is the front, with contrasting material, though of course flat back lines are maintained.

For example, the charming French frock of rose silk mousseline pictured in the central sketch has surplice folds front and back, the V opening almost to the girde and filled in by a fine lace tucker. The management of this surplice drapery with its frills of lace and tiny roses is an original detail and like drapery trims the skirt cleverly.

The plain crepes and thin silks are offered in wonderfully beautiful qualities and colorings and are available for evening frocks, both lovely and serviceable, and the French dancing frocks which have been brought over by importers are in rather coarse silk flit net of pale tints, trimmed in flit lace bands of the same tint as the net and in frills of some fine cream lace such as valenciennes. Lines and knots of taffeta or liberty and a girde of the same are added trimming.

Pretty frocks of crepe de chine are made with full skirt finished simply by tucks at the bottom. Draped pieces of the crepe pass in bretelle fashion over the shoulders and to the girde in front and back.

A décolleté blouse of cream net and lace or mousseline and lace is under the bretelle drapery and the short puff sleeves are of the blouse material. This model carried out in pearl gray crepe de chine over a creamy blouse of valenciennes frills and with a girde and sleeve knots of soft yellow panne is as charming as it is unassuming.

One tone striped materials in satin and gauze, crepe de chine and chiffon, silk mousseline and marquisette and other combinations make modish evening frocks, and the stripe idea is in evidence throughout the whole range of materials, though the Pekin stripes are less popular than they were last season, and the preference is given to one tone stripings. Among the fine lines and toiles de soie (silk lines) some very attractive effects are shown, however, and five Pekin effects are shown, however, and several of the greatest Parisian dressmakers have taken up certain handsome toiles de soie with stripes three inches wide.

Worth, for instance, has an especially successful model in toile de soie, which shows alternating three inch stripes of white and light blue. The skirt is so plaited that around waist and hips it appears to be all blue, and upon the front of the skirt box plaits are stitched down so far that the whole skirt front effect is light blue. At the sides, however, below the hips the plaits flare to show the broad white stripes.

Little buttons and loops of blue are set down each side of the skirt front, ostensibly holding the box plaits together. The surplice bodice, with the inevitable kimono sleeve, is so draped to match the skirt that little of the white shows in the surplice folds, but broad white stripes run around the wide sleeves above the hem-stitched hem.

Buttons and loops hold box plaits on

Continued on Fifth Page.

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